

**The University of Georgia
Department of Textiles, Merchandising and Interiors**

College of Family and Consumer Sciences

TXMI 6900: Fashion Theory

FALL 2009

Dr. José Blanco F.

W: 3:35 - 6:30 p.m.

Room #: 306 Dawson

Office #: 303 Dawson

Office Hours:

*M-W- F: 12:10 - 1:00 p.m. and by
appointment*

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The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Textbooks

Fashion Theory / A Reader. Malcolm Barnard (editor) ISBN Number: 0-415-41340-0

The Fashion Reader. Linda Welters and Abby Lillethun (editors)

ISBN Number: 978-1-84520-486-0

See list of Recommended Books at the end of the Syllabus

Class Description.

Study of relevant writings in fashion theory, including discussions focusing on clothes and the body, fashion as communication, fashion and identity, Modern and Post-Modern fashion, politics of fashion, fashion and art and fashion and history. Development of research projects using formulated theories or leading to the creation of new theories aimed at explaining fashion, dress, clothing and appearance.

Course Objectives.

During the semester students participating in this class will be able to:

1. Participate in an **active learning community**. Students are expected to take responsibility for their own learning and to encourage one another as well as the instructor to constantly improve the learning environment in the classroom.
2. Research and discuss fashion and dress using a conceptual framework based on existing theories or based in theoretical approaches proposed from an informed perspective.
3. Analyze, evaluate and cite published research in the field of fashion theory.
4. Use theory to analyze issues related to fashion and dress in complex frameworks involving cultural, political, economic, aesthetic, gender, communication and historic contexts.
5. Develop critical thinking skills to interpret and analyze relevant information related to fashion theory as applied to specific research and career goals.
6. Communicate and express opinions, ideas and concepts in an organized manner, thus making important contributions to the learning process of the class.

**Make sure your phone is turned off during class time. No texting during class time.
Laptops are ONLY allowed in the front row and should only be used for note-taking
NOT Internet surfing.**

Evaluation.

Attendance and Class Participation	10 points
Reading summary and questions	10 points
Individual Presentations	20 points
Reaction Papers	10 points (2 total for 5 points each)
Book Report	10 points
Fashion Theory Exhibit	10 points
Final Paper	30 points

NOTE: YOU MUST COMPLETE EVERY ASSIGNMENT IN ORDER TO OBTAIN A PASSING GRADE IN THIS COURSE.

Grading Scale.

A	96-100 Points
A-	90-95 Points
B+	87-89 Points
B	83-86 Points
B-	80-82 Points
C+	77-79 Points
C	73-76 Points
C-	70-72 Points
D	60-69 Points
F	Less than 60 Points

Academic Honesty:

*All Academic work must meet the standards contained in *A Culture of Honesty*. ” All students are responsible to inform themselves about those standards before performing any academic work.*

“All students are responsible for knowing the University’s policy on academic honesty. All academic work submitted in this course must be your own unless you have received my permission to collaborate and have properly acknowledged receiving assistance. It is my responsibility to uphold the University’s academic honesty policy and report my belief of dishonesty to the Office of the Vice President for Instruction.” During exams avoid the appearance of academic dishonesty – keep your eyes on your own paper, place all backpacks, books, notebooks, hats, purses, etc. under your desk or at the front of the room. Familiarize yourself with the Academic Honesty policy and the policy for faculty to handle academic honesty cases www.uga.edu/ovipi/honesty/ahf.htm

ADA Statement:

Students with disabilities needing academic accommodations should inform the instructor as early in the semester as possible.

Class Assignments.

1. Attendance and Participation.

10 points.

Attendance for this course is required. Graduate students are expected to be present at **EVERY** class meeting with all assignments and readings completed and ready to participate in seminar discussions. **Missing class WILL seriously, deeply, and gravely affect your grade.**

ATTENDANCE POLICY:

1. If you miss more than 1 class, you will lose all 10 points for attendance.
2. If you are more than 5 minutes late to class, you will be marked tardy.
3. Three “tardies” equal one absence.
4. If you are more than 20 minutes late for class, you are considered absent.
5. A student with more than 5 unexcused absences will automatically obtain an “F” in the class. It is highly recommended that you drop the class if you find yourself in such situation.

DOCUMENTATION FOR EXCUSED ABCENSES:

1. Absences will be excused following University wide policy. You must provide written documentation such as medical excuse, emergency notification, documentation of participation in university events or activities, participation in religious holiday. If I deem it necessary I will contact any person signing your excuse to confirm validity.
2. This documentation MUST be provided immediately after the absence and no later than a week after missing class.
3. Any Make-up work must be completed **NO LATER THAN A WEEK** after originally scheduled.
4. Students reported absent for a period of two weeks or more may be readmitted only by permission of the academic dean.
5. Late Add: Late adds for this course will not be approved except on exceptional circumstances.

2. Reading summary and questions

10 points

You must complete the weekly assigned readings and be prepared to fully participate in class with comments and questions. Please don't ever hesitate to consult other sources in order to fully understand any difficult concept. I also expect that students will share any such material with the rest of the class. Every week you should prepare a response paper for each of the readings. This is not a formal paper but mostly a guide that you are creating in order to better understand the reading and participate in class discussions. The paper can actually be created using bullets and short notes if that works better for you. I will collect papers at the beginning of each class period but you should keep a copy for yourself to guide you in our discussion. I encourage you to make copies of your paper for all students registered in the class. The paper should consist of at least the following sections:

- 1- “Simply Put.” Summarize the article: basic thesis, main ideas, etc.
- 2- “Let’s Talk about this.” Ideas that were more appealing to you, points you want to discuss in class.

3- “And, for example...” Provide concrete examples for ideas discussed in the essay. Relate the ideas in the essay to your potential research, everyday life, other classes, popular culture, etc.

4- What in the World.” Aspects of the paper you did not understand, questions you want answered.

3. Individual Presentations

20 points

Students are required to prepare a short presentation based on selected assigned readings for nearly every class meeting. This must be a formal and well organized presentation I encourage you to use Power Point for your presentation and to include appropriate illustrations and I also strongly suggest you make a handout every time for all the other students. Your presentation should be a summary of the assigned reading (s) along with questions, main points or any activities to motivate class discussion after your presentation. This assignment may be modified according to the number of students registered in the class.

4. Reaction Papers

10 points (2 total for 5 points each)

Two reaction papers to museum exhibits, movies, television shows or additional readings are required during the semester. The instructor will provide further details and suggest options during the semester. At any rate your papers should consist of your reaction to any of the above utilizing any theoretical aspect discussed in class or in any of the readings. For example you can use any theory in order to better understand clothing choices of cast members in a reality television program or to decipher the choices made by a curator of a specific fashion exhibit. I encourage selecting material that will allow you to tie this assignment to research for other class projects. The paper must be typed using 1” margins, 12 point font. Identify any bibliographic sources. Reaction papers should include all components of a well-written paper: introduction, body of reaction, and conclusion. Review your draft carefully for misspelled words, typos, grammatical, and other errors; these can reduce the grade severely. Papers must be 3 – 4 double spaced pages.

5. Book Report

10 points

A list of books will be furnished at the beginning of the semester. Each student must select one book to read and summarize in a class presentation at the end of the semester. All books emphasize details of theories discussed in class. I encourage selecting a book that may be of relevance to your final research paper or other future research. Follow guidelines for class presentations discussed above.

6. Fashion Theory Exhibit

10 points

Each student will conduct research for the preparation of an object for a fashion theory based museum exhibition. Students will select one object and write a 500 word label. You can select an item from the historic clothing and textiles collection, an item you or a friend own, an item found specifically for the exhibit. The object can be of any kind as

long as it relates to fashion and dress. I encourage selecting an object that allows you to tie this assignment with your final research paper or other future research

7. Research Paper (Including Outline, Annotated Bibliography, Time Chart, and Final Paper at indicated times) 30 points

Each student should select a research question or hypothesis that will benefit from the use of a specific theory (or theories) discussed in class. Research questions may include issues related to social and political conditions, gender, construction, fit, technological advancements, aesthetic aspects, economic influences, merchandising and advertising techniques, intercultural influences, design practices, status, symbol and meaning, psychological aspects, functions of clothing and fashion, fashion display, accessories and embellishments, fashion promotion, visual merchandising, market segmentation, generational differences, specific populations, etc. I highly encourage you to find ways to bring together all the different assignments in this class, including the final paper. This is also a great opportunity for you to explore possible conceptual frameworks and research ideas for your master's thesis or doctoral dissertation. See the Class schedule for specific dates in which components of the research paper are due.

IMPORTANT CLASS NOTES:

- 1. Make sure your phone is turned off during class time. No texting during class time. Laptops are ONLY allowed in the front row and should only be used for note-taking NOT Internet surfing.**
2. For every day that any assignment is late, two points will be deducted from the final grade for that assignment.
3. *"Incompletes" are not automatic. If for some valid reason the work cannot be completed before the end of the semester, you must arrange for an incomplete personally with the instructor. This implies a meeting where student and instructor draft and sign an agreement.*
4. Assignments should be presented in a professional manner. Papers should be typed and clean.
5. Please make a photocopy for your records of all written work. If you Email any project you must make sure you keep a copy on your file. Make photocopies of your designs, drawings, and such projects. Keep all returned/graded assignments on your file.
6. Assignments **MUST** be turned in during class hours. If for some reason you miss class the day a project is due **YOUR OBLIGATION** is to deliver the project **IN PERSON TO ME**.

Tentative Class Schedule and Reading Assignments.

Week 1: 08/19:

Hour 1:

Syllabus and Introduction.

Discussion: Fashion, Dress, Clothing, etc.

Hour 2:

Lecture: An Introduction to Theory and Fashion Theory.

Week 2: 08/26:

Hour 1:

Short Presentations: Fashion Reader: Part I: A Brief History of Modern Fashion.

(5)

Hour 2:

Discussion: Fashion Theory Reader: Part Two: Fashion and History/Fashion in History.

Discussion on semester assignments.

Week 3: 09/02:

Hour 1:

Short Presentations: Fashion Reader: Part II: Fashion Theory. (6)

Hour 2:

Discussion: Fashion Theory Reader: Part One: Fashion and Fashion Theories.

Discussion: Fashion Theory Reader: Part Three: What Fashion is and is not.

Week 4: 09/09:

Hour 1:

Short Presentations: Fashion Reader: Part III: Fashion and Identity. (6)

Hour 2:

Discussion: Fashion Theory Reader: Part Six: Identity and Difference (Sex and Gender and Social Class)

Week 5: 09/16:

Hour 1:

Short Presentations: Fashion Reader: Part IV: The Geography of Dress. (5)

Hour 2:

Discussion: Fashion Theory Reader: Part Six: Identity and Difference (Ethnicity and Race and Culture and Subculture)

Week 6: 09/23:

Hour 1:

Short Presentations: Fashion Reader: Part V: Politics of Fashion. (4)

Hour 2:

Discussion: Fashion Theory Reader: Part Four: What Fashion and Clothing Do.

Reaction Paper #1 Due.

TXMI 6900, page 7

Week 7 09/30:

Hour 1:

Short Presentations: Fashion Reader: Part VI: Fashion and the Body. (4)

Hour 2:

Discussion: Fashion Theory Reader: Part Seven: Fashion, Clothes and the Body.

Week 8: 10/07:

Hour 1:

Short Presentations: Fashion Reader: Part VII: Fashion and Art. (4)

Hour 2:

Discussion: Fashion Theory Reader: Part Eleven: Fashion and the Image.

Week 9: 10/14:

Hour 1:

Short Presentations: Fashion Reader: Part VIII: Fashion in the Media. (7)

Hour 2:

Discussion: Fashion Theory Reader: Part Five: Fashion and Communication.

Week 10: 10/21

Hour 1:

Short Presentations: Fashion Reader: Part IX: From Haute Couture to the Street.

(7)

Hour 2:

Discussion: Fashion Theory Reader: Part Twelve: Fashion, Fetish and the Erotic.

Week 11: 10/28:

Hour 1:

Short Presentations: Fashion Reader: Part X: The Fashion Business. (10)

Hour 2:

Discussion: Fashion Theory Reader: Part Eight: Production and Consumption.

Week 12: 11/04:

Hour 1:

Short Presentations: Fashion Reader: Part XI: Future of Fashion. (5)

Hour 2:

Discussion: Fashion Theory Reader: Part Nine: Modern Fashion.

Reaction Paper #2 Due.

Week 13: 11/11:

Hour 1:

Discussion: Fashion Theory Reader: Part Ten: Postmodern Fashion.

Hour 2:

TBA

TXMI 6900, page 8

Week 14: 11/18:

Hour 1:

Book Reports Part 1.

Hour 2:

Book Reports Part 2 or TBA.

Week 15:

Thanksgiving Break. No Classes

Week 16: 12/02:

Hour 1:

Fashion Theory Exhibit Reports Part 1.

Hour 2:

Fashion Theory Exhibit Reports Part 2 or TBA.

Week 17:

No Class this week

Reading Day December 09, Wednesday

FINAL MEETING: Mon., Dec. 14 3:30 - 6:30 pm

Final Paper Due. Final Meeting: Final paper presentations.

BOOK SUGGESTIONS FOR REPORT:

- Agins, Teri. *The End of Fashion: How Marketing Changed the Clothing Business Forever*.
- Arnold, Rebecca. *Fashion, Desire and Anxiety: image and morality in the 20th century*.
- Barnes, Ruth & Joanne Eicher. *Dress and Gender: Making and Meaning in Cultural Contexts*.
- Barthes, Roland. *The Language of Fashion*.
- Benstock Shari and Suzanne Ferris (eds). 1994. *On Fashion*.
- Breward, Christopher & Caroline Evans. *Fashion and Modernity*.
- Breward, Christopher. *The Culture of Fashion: A New History of Fashionable Dress*.
- Bruzzi, Stella and Pamela Church Gibson (eds). *Fashion Cultures: Theories, Explorations and Analysis*.
- Calefato, Patrizia. *The Clothed Body*.
- Craik, J. *The Face of Fashion: Cultural Studies in Fashion*.
- Crane, Diane. *Fashion and its Social Agendas: Class, Gender, and Identity in Clothing*.
- Davis, Fred. *Fashion, Culture, and Identity*.
- Edwards, Tim. *Men in the Mirror: men's fashion, masculinity and consumer society*.
- Eicher, Joanne et al. *Fashion Foundations: Early Writings on Fashion and Dress*.
- Eicher, Joanne. *Dress and Ethnicity*.
- English, Bonnie. *A Cultural History of Fashion in the 20th Century*.
- Entwistle, Joanne. *The Fashioned Body: Fashion, Dress and Modern Social Theory*.
- Evans, Caroline. *Fashion at the Edge*.
- Gale, Colin. *Fashion and textiles: an overview*.
- Goffman, Erving. *Presentation of Self in Everyday Life*.
- Hebdige, D. *Subculture the Meaning of Style*.
- Hodkinson, P. *Goth, Identity, Style and Subculture*.
- Hollander, Anne. *Seeing Through Clothes*.
- Hollander, Anne. *Sex and Suits: the Evolution of Modern Dress*.
- Hughes, Clair. *Dressed in Fiction*.
- Joseph, Nathan. *Uniforms and Nonuniforms: Communication through Clothing*.
- Kawamura, Yuniya. *Fashion-ology. An Introduction to Fashion Studies*.
- Lipovetsky, Gilles. *The Empire of Fashion: Dressing Modern Democracy*. Press
- Miller, Daniel & Kuchler. *Clothing as material culture*.
- Moor, Liz. *The Rise of Brands*.
- Palmer, Alexandra. *Old Clothes, New Looks: Second Hand Fashion*.
- Paulicelli, Eugenia. *Fashion under Fascism. Beyond the Black Shirt*.
- Pidduck, Juliane. *Contemporary Costume Film: Space, Place and the Past*.
- Pitts, Victoria. *In the Flesh: The Cultural Politics of Body Modification*.
- Purdy, Daniel Leonar, ed. *The Rise of Fashion: A Reader*.
- Ribeiro, Aileen. *Dress and Morality*.
- Rubinstein, Ruth P. *Dress Codes: Meanings and Messages in American Culture*.
- Steele, V. *Fetish: Fashion, Sex and Power*.
- Svendsen, Lars and John Irons. *Fashion: A Philosophy*.
- Taylor, Lou. *Establishing Dress History*.
- Vinken, Barbara 2005. *Fashion Zeitgeist: Trends and Cycles in the Fashion System*.
- Wilson, Elizabeth. *Adorned in Dreams. Fashion and Modernity*.